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that none but a Mozart could have written them; and the same success everywhere attended his compositions, whether he wrote dramatic choruses in his Salzburg Masses to please himself and his friends, or went out of his way to adopt some peculiar and favorite style to flatter the ears of an elector who liked Italian music and thought Jomelli the model of perfection.

The Gloria has the same points of resemblance and dissimilarity to Mozart; but this subject must be held in reserve.

To be continued.

NOTICE.—Our next publication will appear on the 15th of March, and fortnightly afterwards, on the 1st and 15th of every month, until August. Early orders should be given to the country booksellers, to insure equal punctuality in the *middle of the month*, for which the bookselling arrangements are hardly so well organized. Mr. Leigh Hunt's articles will be continued in our next, and Mr. Macfarren has promised to resume those on *St. Paul* in April.

CATCHES.

WE have been asked to furnish a few specimens of that truly English species of music, *The Catch*; and in accordance, the present number includes five favorite examples. It may not be out of place to state the manner of singing them. The highest part is first sung through alone; the singer of this goes then to the second part, when another singer takes up the highest part, and so on for as many singers as there are parts, and thus each performer sings through all the parts in succession, and generally, three times over. The *Catch* depends on the distribution of the words among the performers. This is so contrived that a meaning is given to the lines wholly different from that which appears when they are read in a straightforward manner. Those who would execute *catches* with good effect, should learn them thoroughly off by memory, and, if possible, the parties should be well accustomed to sing them together. If sparingly introduced on festive occasions, they seldom fail to add to the good humour of the company.

It is to be regretted that the coarseness of manner at the time when some of the best catches (considered as music) were written, allowed of such obscene and disgusting words, as must prevent their revival until new words can be invented for them.

It is believed that Dr. Callcott's somewhat complicated catch, "Ah how Sophia," (a house on fire) is now printed for the first time in the precise manner in which it should be sung.

SACRED HARMONIC SOCIETY'S LIBRETTOS.

This society is giving a fresh interest to the works they perform, by having had compiled for them, historical, biographical, and critical notices in the form of introduction and notes to the oratorios they perform. At Christmas they issued Handel's *Messiah*, so prepared by Mr. G. A. Macfarren, for the nominal cost of sixpence, and Haydn's *Creation* is now ready, by the same author. The large number of copies (at fewest 5,000) which it requires to make such a libretto pay at so small a price, would have confined the advantage of such books to their own powerful society, had it not been that with their usual liberality, they have intimated their willingness to accommodate any society with a few copies upon very easy terms.

The historical part embraces matter of much interest, and is well worth a perusal; but one proposition, namely, that Handel's *Messiah* was not published during the author's lifetime, is so startling as to require further examination before we can consent to admit its exactitude. From the examination we have already given the point, it appears to be involved in much obscurity.

CHOIR AND CHORUS SINGING.*

TRANSLATOR'S PREFACE.

By the kindness of the Librarian of the *Sacred Harmonic Society*, the original work, of which this is a translation, first came under my notice a few months ago. I had long sought in vain for anything of a similar kind in English. As soon as I had read M. Fétis's *Chant en Chœur*, I felt that an English version would be a useful addition to our stores of elementary works, and would stop a gap which had too long been left open. It is true that many excellent manuals of vocal music have from time to time appeared, and many systems of class instruction in music have been worked of late with more or less success, and some one or other of these is presupposed as a preparation for the profitable use of this treatise,—but so far as I am aware, there is no book of instructions specifically addressed to Choirs, as such; and although, doubtless, there are in England many Choral bodies who have attained excellence without such systematic instruction, yet few will be unwilling to acknowledge that M. Fétis's complaints of the inefficiency of Choirs and Chorus are, in very many cases, as applicable in this country as in his own. Much as has been done here by Choral Societies, by Singing Classes, and by the Clergy of many Parishes up and down the land, much,—very much remains to be done, before our people generally will become practically musical, in any high degree.

After the power of singing in tune and time, and of reading musical notation has been acquired, there is an almost immeasurable gulph to be passed before a body of singers, even thus qualified, can attain to any high artistic excellence as a Choir or Chorus. I am the more anxious to express this as my settled conviction, because I have been earnest in the encouragement of Congregational Singing in the worship of God, and on that account have been, I fear, sometimes misunderstood, as undervaluing, and wishing to exclude from the Church, music not adapted for that specific purpose. But I would venture to remark, that while the style of singing of the masses must necessarily be inferior, under all circumstances, to that of well-educated Choirs, nevertheless there will be some limit or proportion, to this inferiority; and that as you improve the one upon any grand scale, so will the other rise towards higher musical excellence. I would popularize music, especially vocal music, not only on the highest religious, moral, and social grounds, but also on others of an artistic nature: for if good teaching, and good performances of music were more in demand throughout the country, the numbers and the skill of musical artists would be proportionally increased. In the reciprocation of musical influences, all classes of people would be led to a higher appreciation of the art itself,—they would acquire greater skill in singing those parts of the Divine Offices which they are required to offer with their own lips,—and they would be anxious (according to their ability) to provide the more costly offering of efficient Choirs for the due celebration of the higher parts of the Service. If I desire "that *all* the people" should praise God, I do not desire that their vocal praises should shock the ear by their want of skill;—and to make them skilful, even in the simplest strains, their ear and their tastes must be cultivated by often listening to something better than they can do themselves; therefore it is that I am doubly anxious that Choirs should be really good, and sing good music. In this wish, I venture to present the following translation to English Choirs, in the confident expectation of great benefit being derived from M. Fétis's instructions by all who will diligently use them. Nothing in the original has been omitted, nothing altered; in the translation no attempt has been made to disguise its being primarily written in French, and for French use; the same figures of speech, and the same style of expression have been retained, as far as possible, in the English version.

None of our author's facts are stated otherwise than he states them, and they must be therefore taken on his authority; not that I have the least doubt of their accuracy, although on p. 2 he might have used the present tense, and omitted the word "formerly" in what is there stated concerning the Contraltos of the Sistine Chapel: and on some points I had no means at hand of confirming his statements from other authentic sources.

In conclusion, I have gratefully to acknowledge the Author's kindness in at once giving his own personal sanction to the present Translation; and also to return thanks to the *Sacred Harmonic Society* for first allowing me the sight of the original work.

THOMAS HELMRE.

February, 1854.

AUTHOR'S PREFACE.

It is my design, in this little work, to teach a branch of the musical art which has been much neglected, I might even say ignored. There exist, doubtless, in Germany, some schools where the principles explained in this book are put in practice; but I do not know that any one has hitherto pointed out the principles of a rational method for

* *A Treatise on Choir and Chorus Singing.* By F. J. Fétis, Chapel Master to H. M. the King of the Belgians; Director of the Conservatory of Music, Brussels; Knight of the Legion of Honor; etc. Translated (with the kind permission of the Author) into English by the Rev. Thomas Helmre, M.A., Priest in Ordinary, and Master of the Children of H. M. Chapels Royal; Precentor of S. Mark's College, Chelsea; Hon. Secretary, in musical matters, to the Ecclesiological, late Cambridge Camden Society; etc., etc. Novello's London and New York. Price 4s. 6d., sewed.